IFAR reports

Volume 11, Number 11
November 1990

Formerly the Stolen Art Alert and Art Research News

Beware: Fake Matisse Prints
UK Case on Sales Between Dealers
20-Year Book Theft Spree Ended
Léger and Degas Stolen in New York

This drawing by Egon Schiele, 1914, has disappeared from a Manhattan warehouse.

Stolen Art Alert

IFARreports
incorporating *Stolen Art Alert*

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On the afternoon of Oct. 17 '90 a bronze sculpture by
EDGAR DEGAS
was stolen from an Upper East Side gallery.
A REWARD OF $25,000
is offered, subject to conditions, for its recovery.

DEGAS, Edgar (French, 1834-1917). *Danseuse au Repos, les mains sur les hanches, la jambe gauche en avant*, ca. 1882-95. Bronze. Ht. 37.8 cm. Signed and numbered: 8/C. Rewald, *Degas; works and sculpture*, p. 70, XXI; Millard, *The Sculpture of Edgar Degas*, p. 23.

The police seek witnesses to the theft and a suspect described as Caucasian, 5'7-8", 35 years old, 140 lbs., with straight, thinning brown hair, parted in the center, a pale narrow face, sharp nose, and a blemish on the left side between the nose and mouth. He spoke with a heavy accent, possibly Middle Eastern, and wore a checked shirt, heavy cotton jacket, and baggy pants.

If you have any information, please call IFAR at (212) 879-1780, Det. J. Ryan at (212) 860-1573, Complaint no. 24529, Case no. 2136 or William Smith Insurer's Representative, New York City, (212) 635-9170.

Fake Matisse

Fake Matisse print identified by IFAR.

Phony Print Subject of IFAR Study and French Court Case

A "Matisse" etching, submitted recently to IFAR's Authentication Service, has been determined to be a fake. Entitled *Étude de nu renversé,* it is signed and dated 1929 in the plate at lower right. There is also a hand-written Henri Matisse "signature" written in ink below the impression at right and similarly, an "E.A." inscription at lower left, indicating the print is an "épreuve d'artiste" or artist's proof. The female nude, pictured in a contorted upside down position, is based on Matisse's 1929 etching of the same name, and illustrated in the 1983 catalogue raisonné of the artist's printed works by Marguérite Duthuit-Matisse (the artist's deceased sister), and Claude Duthuit. The catalogue lists 25 numbered proofs all signed in pencil at lower right, and a small number of trial proofs.

The owner of the print in question came to IFAR after noticing the original version in a Sotheby's print sale catalogue. The two works appeared at first glance to be exactly the same, however it was apparent to IFAR that a number of the forms in the forgery did not correspond to the original, in particular, three of the rosettes at the lower border of the print, elements of the fishbowl at left, areas of the figure's hair and feet as well as a number of the decorative line patterns at upper right. IFAR noted also that the catalogue raisonné does not mention any other completed variants of the original work, although there were several sketchy and obviously preliminary versions illustrated showing this nude figure in its evolutionary stages.

For a definitive opinion on the work under examination, IFAR consulted with Mme. Wanda de Guébriant, who succeeded Mme. Marguérite Duthuit-Matisse as expert in charge of the Matisse archives. After examining photographs of the IFAR etching, she stated that "it is from a forged plate from which it seems many prints have been made."

She told IFAR that coincidentally, another of these prints, one that is numbered 17/25, was the subject of a civil court case in Paris that evolved over a six-year period, ending in February 1990. The court papers, copies of which were provided to IFAR by Mme. de Guébriant, identified the accused dealer in this case as Mme. Vanessa Armilhon who knowingly sold this fake print in December, 1984 to M. Jean-Louis Oudin at her stand in the St. Ouen flea market in Paris. She had previously learned it was a forgery in October, 1984 when she had offered it to M. Antoine Mendiharat, director of Galerie Berggruen in Paris. M. Mendiharat, suspecting that the print might not be genuine, contacted Mme. de Guébriant, who verified his suspicions. He returned it to Mme. Armilhon. Although M. Oudin stopped payment on his 15,000FF check to Mme. Armilhon, he still brought suit against her.

In her sworn statement for the court in April 1985, Mme. de Guébriant declared that she is "the only person authorized by the Matisse estate to render advice as to the authenticity of Matisse's works, paintings, drawings, sculptures, and cutouts." She identified the signature written in ink instead of the usual pencil as a forgery. Mme. de Guébriant returned the print to M. Mendiharat telling him "to take care to warn the person who had offered him the forgery of the risks she was running in offering it for sale."

The case was decided in February 1990, and Mme. Armilhon was found guilty of the sale of a counterfeit work and ordered to pay a fine of 5,000FF. In addition, in accordance with French law, the print was ordered to be confiscated. In IFAR's case, it is likely that our client will pursue the individual who sold the fake to him. After that, the etching will likely temporarily disappear, only to be sold at some time in the future to another unsuspecting collector. Experience tells us that IFAR has not seen the last of this forgery.

Virgilia Heimsath Pancoast

IFAR is grateful to Michael Volkovitsch for translating the French court papers.

Authenticity in Sales: British Art Dealers' Suit Over Munter Decided

Much of the litigation in art law has involved stolen art, one of IFAR's principal interests. A very recent English case has dealt with the organization's other focus: authenticity.

The case is *Harlington and Leinster Enterprises Ltd. v. Christopher Hull Fine Art Ltd.*, 3 W.L.R. 13 (June 22, 1990). There, the two parties, both of them art dealers, disagreed as to whether the defendant-seller was obligated to refund to the plaintiff-buyer, the purchase price and/or pay damages with respect to a painting thought by both parties to be a Gabriele Munter, but which unfortunately turned out not to be.

The defendant had been given the painting to sell on consignment at a price of 6,000 pounds. The painting had been described in a 1980 auction catalogue as being the work of Gabriele Munter. In negotiating with the buyer (plaintiff), the seller (defendant) acknowledged that it did not know much about Munter and, in fact, did not like her work. The plaintiff, on the other hand, stated that it knew Munter's work quite well, and in December 1984 agreed to pay the requested purchase price. Three months following the sale, the person who purchased the painting from the plaintiff sent the painting for examination by the Gabriele Munter- und Johannes Eichner-Stiftung in Munich, which is the keeper of the entire estate of Gabriele Munter. In February 1985 the Stiftung's director, Dr. Armin Zweite, informed the purchaser that he and two other experts had independently formed the view that the painting was a forgery. As a result the plaintiff refunded to its purchaser the purchase price of the painting.

The inevitable ensued with the expected result. The defendant refused any satisfaction to the plaintiff, arguing that no representation had been made and, indeed, the buyer claimed to know considerably more than the seller about the artist.

The three-judge English Court of Appeal, with one dissenting opinion, agreed with the defendant-seller. It held as follows: (1) the description of the painting as being by Gabriele Munter did not have sufficient influence on the sale for it to have been intended by the parties to become a term of the contract; (2) the contract was not a contract for the sale of goods by description within section 13 (1) of the English Sale of Goods Act of 1979; (3) that the painting was fit, within the meaning of section 14(6) of the Act for the purposes for which paintings were commonly bought, namely resale and/or aesthetic appreciation, and accordingly there was no breach of the condition, implied by section 14(2) of the Act, that the painting should be of merchantable quality. The dissenting Judge felt that the sale was one of description, and the description was not accurate.

An obvious question is whether the same result would follow if this were to come before an American court. Although in almost all American courts, the controversy would be determined by reference to the Uniform Commercial Code, rather than the English Sale of Goods Act, it would appear that the result would be similar. Briefly, although the Code imposes an implied warranty of merchantability in every sale (Sec. 2-314), warranties may be excluded or modified. Section 2-316(3) (b) and (c) of the code contains very specific provisions which would be relevant as follows:

when the buyer before entering the contract has examined the goods or the sample or model as fully as he desired or has refused to examine the goods there is no implied warranty with regard to defects which an examination ought in the circumstances to have revealed to him;

and—

an implied warranty can also be excluded or modified by course of dealing or course of performance or usage of trade.

There is, of course, one important difference between an English and an American result. In England, the prevailing party recovers its legal costs, which in the instant case returned to Christopher Hull Fine Art Ltd. the sum of 9,000 pounds, or 50% more than the price of the painting. In the United States, each party would have borne its own legal expenses.

Perhaps, even the simplest lesson of the case is: *caveat emptor,* even when you intend to be a seller. And a little hubris doesn't help.

Franklin Feldman

One of Iowa's Best "Libraries"

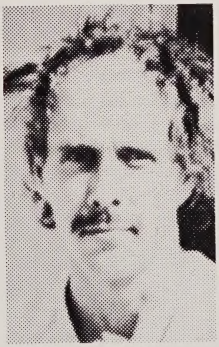
In Twenty Years, Alleged Thief Amasses Huge Collection of Stolen Rare Books

"If Stephen Blumberg's house in Ottumwa were a library, it woud be considered one of the best ones in Iowa," said David Schoonover, Curator of Rare Books at the University of Iowa (as stated in Iowa's *Ottumwa Courier*). Mr. Schoonover was referring to Stephen Carrie Blumberg, who was charged on March 20, 1990 in Ottumwa, Iowa with receiving and transporting stolen property across state lines. The charges seem an understatement in light of substantial physical evidence that suggests Blumberg was a clever and persistent thief, allegedly removing thousands of rare books from libraries throughout the country.

Law enforcement officials in several states had been on Blumberg's trail for a number of years, but he had always eluded them. It was not until last March that a confidential informant provided the FBI with sufficient evidence to obtain a search warrant for Blumberg's home in Ottumwa, a small town near Des Moines. Special Agent Dennis Aiken, assistant in charge of the FBI's Nebraska-Iowa office in Omaha, told IFAR that the warrant was only for a few books and some stolen antiques. While he imagined they would discover additional stolen property in Blumberg's residence, he had no idea what was in store. Upon entering the 14-room house, FBI agents were amazed to find shelves lining every wall from floor to ceiling in each room—even in closets, a bathroom, and hallways. They were teeming with an estimated 21,000 rare books and 10,000 valuable documents: a virtual library of stolen material. The FBI seized the books and documents along with many paintings, prints, stained glass windows, and antique furniture, which were all judged to have been stolen. The enormous cache, weighing a total of 19 tons and valued at approximately $40 million, comprised the largest such seizure in FBI history. It filled the trailers of two semi-trucks which transported the loot to a secured facility in an undisclosed location.

The FBI arrested Blumberg, charged him with receiving and transporting stolen property, and he now awaits trial under house arrest in his father's home in St. Paul, Minnesota. The trial is tentatively set for November 5, but it will probably be postponed.

This is not the first IFAR has heard of the book theft capers of which Blumberg stands accused. Rather, Blumberg's arrest and impending trial form the climax and denouement of his 20-year history of "book collecting," a chapter of which IFAR reported in the September 1988 issue of *IFARreports*, alerting readers to library losses at Claremont College and Washington State University. Since publication of that article, IFAR has maintained contact with Detective Steve Huntsberry of the Washington State University Police Department, who is credited with identifying the suspect in these library theft cases as Stephen Blumberg.



Stephen Carrie Blumberg, 41-year-old alleged book thief.

Blumberg's History

Blumberg, a 41-year-old native of St. Paul, Minnesota and son of a wealthy couple, began a long criminal record in 1967 when he was arrested for breaking and entering and carrying a concealed weapon. He also suffers from a long history of mental illness, and even his own father considers him an "oddball." IFAR learned from Det. Huntsberry's article in *Library & Archival Security* (vol. 9, nos. 3/4, 1989) that Blumberg's first arrest for the possession of stolen books was in April 1974, when Colorado authorities convicted him of possessing 52 library books stolen from several midwestern universities.

After successive arrests in his home state of Minnesota, Blumberg apparently surmised that it was time for a change of scenery and identity as well. After obtaining the identification card of University of Minnesota psychology professor, Dr. Matt McGue, Blumberg assumed McGue's identity and altered his own driver's license. Sometime after 1983, Blumberg moved to California and obtained a "legitimate" California license in McGue's name. Equipped with these two forms of identification, Blumberg proceeded to gain access to libraries up and down the west coast and is alleged to have made off with rare volumes from many collections. For example, in 1988 the libraries at Washington State University at Pullman and Claremont College in Southern California discovered that in previous years there had been significant thefts of rare books, including the 408-volume Mason Collection of rare books from Claremont College and 39 incunabula from Washington State.

Subsequently, in April 1988, Blumberg was arrested when he was found trespassing in a restricted archive of the University of California at Riverside library in possession of evidence linking him with the two earlier library thefts. However, without evidence of possession of stolen property or a confession, Blumberg was released and never appeared for his court date. Case closed.

Not Just Books

The long-awaited discovery of Blumberg's vast collection of stolen books and other items in Ottumwa this March reopened the case, answering many questions and posing just as many new ones. Blumberg had assembled an invaluable treasure trove of stolen books in Ottumwa. It included an eighth-century book of music, a Bible published in 1480, and at least three shelves of priceless incunabula from 1450-1500, the period just following the invention of the Gutenberg press. Some single volumes hold estimated values of $70,000 to $90,000.

Blumberg did not "collect" books exclusively. The FBI seized paintings and antiques from his Ottumwa home and also recovered several truckloads of suspected stolen property from Blumberg's residences in Minneapolis on May 3 and 4, 1990. This cache included over 300 stained glass windows, 200 pieces of silverware, foreign gold coins and gold bars, fireplace mantels, clocks, watches, and other antiques. Sp. Agt. Aiken told IFAR that with the goods the FBI seized in Ottumwa and Minneapolis "we could form the best antique and book dealership in the country." Blumberg also owned an antique shop in Amarillo, Texas, and James Hall, the caretaker of Blumberg's house in Ottumwa, suggested that he would return from antique sales in Texas with $10,000 to $15,000 in hand.

It is believed that Blumberg had accomplices in his alleged dealings in stolen antiques. The *Ottumwa Courier* stated that a federal complaint was filed in Des Moines on April 30, 1990 alleging that in February Kenneth Broken, Brian Teeuwe, and Dwaine Olson stole for Blumberg four stained glass windows valued at $8,000 from a health food store in Minneapolis. The same windows turned up in the cache of stolen property seized from Blumberg's home in Ottumwa.

Blumberg's method of acquiring stolen books, however, remains a mystery. How did he gain access to restricted areas in university libraries, how was he able to remove the priceless books from the buildings, and did he have help? Many of the staff members at libraries allegedly victimized by Blumberg had not realized that books found in Blumberg's home were missing from their collections. What can be surmised unequivocally is that the books seized from Blumberg's home had been taken from over 140 libraries throughout the United States and even parts of Europe. Some bore identification from the libraries of the University of Iowa, Harvard, University of Michigan, Notre Dame, University of Oregon, Wartburg College, and William and Mary. The incunabula stolen from Washington State University were marked inside the cover with either blue or purple identification stamps or code numbers written in pencil. However, Sp. Agt. Aiken informed IFAR that some of the identification marks and book plates had been tampered with and were bogus, suggesting that measures were taken to disguise the true owners of the books and to confuse authorities. This complicated the massive task of accurately determining which book

Photo by Jim Hamann, *Ottumwa Courier.*

Special Agent Dennis Aiken of the FBI displays books and other items seized at the home of Stephen Blumberg, Ottumwa, Iowa's infamous rare book "collector."

belonged to which library.

Returns

Enter an efficient and devoted group of 40 volunteer librarians and four staff members of the Online Computer Library Center (OCLC). Headquartered in Dublin, Ohio, OCLC maintains the world's largest database of bibliographic information, consisting of 23 million records to date. Nita Dean of public relations described OCLC's mission as existing for "the fundamental public purpose of furthering ease of access to an ever-expanding body of world-wide scientific, literary, and educational knowledge and information." With OCLC's exhaustive database, the group of 44 volunteers and staff came to the aid of Sp. Agt. Aiken and reduced the estimate of two years to prepare an inventory of the Ottumwa books using FBI procedures to just one month employing OCLC's resources. The July/August 1990 *OCLC Newsletter* reported that 40 volunteers from 15 local libraries worked directly with the stolen books and OCLC's computer system for 600 hours during the course of four weeks. Their success rate in matching up the Ottumwa books with titles in their database was phenomenal. "The hit rate was anywhere from 93 to 95%," stated Claudia Bogner, OCLC Retrospective Conversion Section Manager. The process of matching up the books with their rightful owners was also expedited by OCLC's database, which lists each owner of a specific title. In several cases, however, stolen books in Blumberg's possession have been claimed missing by more than one library.

In regard to making inventories of the works of art, antiques, and other items in Blumberg's possession, Sp. Agt. Aiken said that lists have only begun to be compiled. The task of matching this property with rightful owners will be even more onorous, though IFAR hopes to assist in the possible identification of the stolen paintings and prints.

Until now, in the words of Det. Huntsberry's *Library & Archival Security* article, "Blumberg has [had] little incentive to change careers." What was to prevent him from selecting a "fresh faculty member for his alias" and forging "yet another 'archive passkey'?" Had it not been for the confidential informant in this case, Blumberg may very well have assumed another identity, gaining access to rare books that should never be removed from their restricted locations, let alone the library building. At a recent meeting of University of Iowa's librarians, the *Ottumwa Courier* reported that head of Special Collections Bob McCown made a plea for improved monitoring of special reading rooms and more effective identification labels for books, which cannot be removed. As museums and galleries suffer the consequences of possible theft when opening their doors to the public, libraries are equally vulnerable. Jeanette Carter, information services coordinator for the Iowa City Public Library, evaluated the situation succinctly in the *Ottumwa Courier,* saying that "incidences like the one in Ottumwa made libraries wary of doing what they want to do: Make books and other materials available to their patrons."

Caroline Goeser

Paintings, Pastels, Mixed Media Works, Watercolors

LOWERY, Lawrence Stephen. (English, b. 1887). *On the Promenade,* 1957. Oil on canvas. 63.5 x 76.2 cm. *90.481. London, England. Jul. 14 '90. (*IFARreports,* Aug./Sep. '90, no. 1185).

Correction

In our article on the Roy Lichtenstein sculpture *Profile Head IV* stolen in Chicago (*IFARreports,* Aug./Sep. '90, no. 1233), we made two errors.

We apologize for the embarrassment we have caused Donald Claunch on both counts. First in misunderstanding the weight of the sculpture, which is 45 lbs., and second for publishing his name incorrectly.

More Information

The theft of this triptych, which is on Interpol's Most Wanted List, was published in *IFARreports,* Feb./Mar. '90, but at the time a photograph was not available. Here is the complete listing.

220 Antwerp, School of. Triptych. *The Virgin Adoring the Christ Child, the Nativity, and Virgin and Child,* ca. 1514. Oil on panel. 140.0 x 100.0 cm. *90.153. Lenggries, Germany. Dec. 1 '89.

Léger Stolen from the Weintraub Gallery

The theft of Deux Fleurs et Élément Mécanique *by Fernand Léger precipitated a letter of protest and an appeal to the Mayor of New York.*

New York, NY

Detective Keenan from the NYPD Safe, Loft and Truck Squad was called to Madison Avenue yet again last month. On September 18, the Weintraub Gallery fell victim to its second burglary in two months. Both thefts were accomplished in broad daylight, the thieves snatching works from the wall of the gallery. In the first instance Nicholas Sands, the gallery's associate director, pursued the man, described as a vagrant, up 77th Street, overtook him and wrestled him to the ground. But the man wrenched free and ran off into Central Park. The man's coat, flung away as he ran, and the stolen Pissarro drawing, lay on the sidewalk. But it was a risky recovery—when the police searched the coat, which Mr. Sands took back to the gallery, they found two knives in the pocket.

However, on the occasion of the second theft the thief was smarter and the gallery not so lucky.

A man wearing a black leather jacket and described as 5'8", about 35 years old and with black hair and "Mediterranean" complexion, entered the gallery at 2:10 in the afternoon. The manager was at the back of the room and saw him walk straight up to *Deux Fleurs et Élément Mécanique* by Fernand Léger and stop. He looked around at her, then bounded forward, ripped the painting from the wall, turned and bolted through the street door, and disappeared into a waiting car. The manager got to the sidewalk in time to get only a glimpse of the car and license plate number as it sped off.

Det. Keenan has that partial number. This style of theft is only too common just now, happening up and down Madison Avenue and even more to galleries in the SoHo area. As he told IFAR in an interview which we printed in the last issue of *IFARreports:* "Art theft goes in cycles believe it or not. In the '80s there were the big time burglars, but they seem to be taking a sabbatical. Now they are going into a gallery and just lifting things off the walls, two or three times a week, in broad daylight." Det. Keenan called this type of theft unique. Because it is committed in the daytime when a gallery is open for business, "that makes the offense grand larceny as opposed to burglary, which is considered more serious in terms of criminal retribution." But the risk is worth it to the thief, for the Léger has an estimated value of $140,000!

Jacob Weintraub, owner of the twice-victimized gallery, has had enough. In an open letter which appeared as an advertisement in the *New York Times* on September 21, he appealed to Mayor Dinkins:

MAYOR DINKINS, HELP! On Tuesday, September 18th, at 2:10 p.m., the Weintraub Gallery on Madison Avenue was robbed! The thief came into the gallery, went directly to a Léger painting, grabbed it off the wall, and ran out to the open door of a waiting car and drove away. We gave the police a partial getaway description of the car and license plate number. We ask you to intervene with the Police Department to find the robbers and to return the painting to us. This has happened before, it is happening again.

And he followed this up with a letter to the Mayor personally, asking for more protection for Madison Avenue dealers.

Mr. Weintraub's action has drawn a great response from dealers and collectors. He also alerted Senator Moynihan to the dealers' plight, and he has received an assurance of a positive response.

Unfortunately, just as Jacob Weintraub made his plea, it was decided that the NYPD's most successful art crime busting unit, The Safe, Loft and Truck Squad, was to be disbanded! The art community protested this action. IFAR wrote to Mayor Dinkins praising the reduction by 60% of New York's art crime rate and improved stolen art recovery figures since the Squad assumed responsibility for art crime two years ago, and pointing out the crucial function the Squad fulfills to important art collectors and major dealers and institutions who depend upon them to rid the city of the threat of art crime.

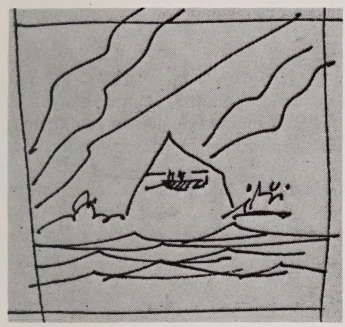
Now we hear that the S.L.T. Squad has indeed been dissolved and it may only be in the 13th District Precinct, which serves the SoHo area, that there will be detectives with experience and expertise in dealing with art crime.

This action does not bode well for an industry which William F. Smith, a New York fine arts Insurers Representative, referred to in his letter appealing to Mayor Dinkins, as possibly "the most highly visible business of the City of New York."

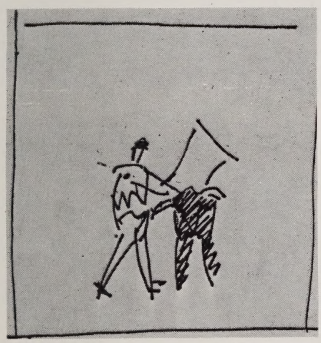
Margaret I. O'Brien

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol



1452 *Artist's sketch*



1453 *Artist's sketch*

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

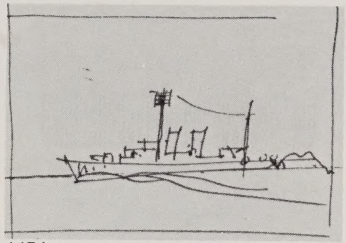
1452 BEATTY, Denis. *Blue Grotto,* 1947. Gouache. 38.5 x 40.6 cm. Depicting a dark brown creviced cliff face with sea surging into an iridescent blue cave in which a rowboat with figures floats. Signed: Denis Beatty. *90.561.2. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.

1453 BEATTY, Denis. *Corrida,* 1948. Watercolor. 35.6 x 40.6 cm. Depicting a matador passing a black bull on his left. Abstract background. Signed: Denis Beatty. *90.561.1. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.

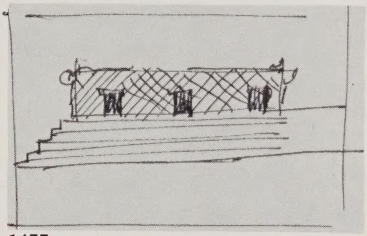
1454 BEATTY, Denis. *Destroyer at Speed,* 1944. Pastel. 20.3 x 40.6 cm. Depicting the port side of a Fletcher Class WWII destroyer with full bow wave and stern down with a high wake boil. Signed: Denis Beatty. *90.561.4. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.

1455 BEATTY, Denis. *Nunnery Uxmal,* 1950. Watercolor and pentel pen. 40.6 x 30.5 cm. Depicting a front elevation with three openings and detail of the stonework and steps in the foreground. Signed: Denis Beatty. *90.561.7. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.

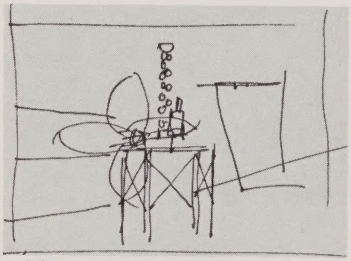
1456 BEATTY, Denis. *Reviewing Propeller, USS Iowa,* 1944. Pastel. 40.6 x 40.6 cm. Depicting USS Iowa in Manus drydock, and detail of the port aft propeller with chain hoist attached to hub lock not in process of reviewing propeller. Signed: Denis Beatty. *90.561.6. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.



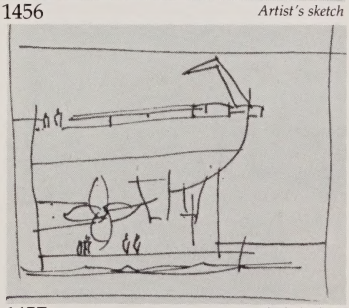
1454 *Artist's sketch*



1455 *Artist's sketch*

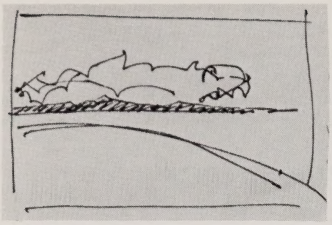


1456 *Artist's sketch*

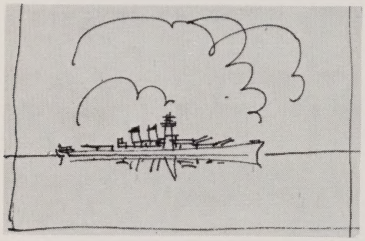


1457 *Artist's sketch*

1457 BEATTY, Denis. *Stern of USS Iowa in Manus Floating Dry Dock,* 1944. Pastel. 40.6 x 40.6 cm. Depicting the stern and catapults and men working on the bottom and propellers, from water level. Signed: Denis Beatty. *90.561.5. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.



1458 *Artist's sketch*



1459 *Artist's sketch*

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1458 BEATTY, Denis. *Sunrise in Samar,* 1944. Pastel. 17.8 x 30.5 cm. Depicting a calm blue sea with a blue land mass on the horizon with sunlit clouds behind. Signed: Denis Beatty. *90.561.3. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.

1459 BEATTY, Denis. *USS New Jersey at Dawn Alert,* 1950. Pastel. 40.6 x 30.5 cm. Depicting the USS New Jersey in a calm sea viewed from the starboard beam, its reflection in the water and large cumulus clouds in the sky. Signed: Denis Beatty. *90.561.8. Stolen in transit between San Francisco, CA and Washington, DC. Dec. 1 '82.

1460 GAY, Augustus. *Women Pounding Abalones,* 1925-29. Oil on canvas. 25.4 x 33.0 cm. Depicting one woman in foreground and several in the background working at a table. Cardboard on verso with preliminary sketch of painting. *90.581.2. San Francisco, CA. Sep. 10 '90.

Canadian, 20th Century

1461 MASSON, Henri (b. 1907). *Woodland,* ca. 1945. Oil on canvas. Approx. 61.0 x 86.0 cm. 90.531.3. Oka, Quebec, Canada. Jul. 3 '90.

English, 18th Century

1462 NASMYTH, Alexander, Style of (1758-1840). *Wooded Landscape.* Oil on canvas. 43.0 x 56.0 cm. With ships on a river, figures on a path, and cattle and sheep. *90.583.2. Andover, Hampshire, England. Jul. 25 '90. *Reward.*

English, 19th Century

1463 HARDY, Frederick Daniel, Attr. to (1826-1911). *The Poor Visitor.* Oil on canvas. 29.0 x 39.0 cm. *90.584.1. Horsham, West Sussex, England. Jul. 9 '90.

1464 LANDSEER, Sir Edwin Henry (1802-73). *Brown and White Spaniel with a Hare in the Mouth.* Oil on panel. 19.0 x 26.7 cm. *90.583.1. Andover, Hampshire, England. Jul. 25 '90. *Reward.*

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1465 LARA, Georgina. *Rural Scene with Pilgrims Outside an Inn.* Oil on canvas. 28.0 x 48.0 cm. *90.584.2. Horsham, West Sussex, England. Jul. 9 '90.

1466 LAVERY, Sir John (1856-1941). *Café Scene, The Glasgow International Exhibition,* 1888. Oil on canvas. 40.6 x 35.6 cm. Signed and dated 88. *90.551. East Hampshire, England. Sep. 1 '90. *Reward.*

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1467 TAYLER, John Frederick (1802-89). *The Soldier's Return,* 1850. Oil on panel. Signed and dated. *90.555. London, England. Sep. 4 '90.

Flemish, 17th Century

1468 CASTEELS, Style of. *Hen Guarding Her Chicks from a Hawk.* Oil. 61.0 x 99.0 cm. *90.583.3. Andover, Hampshire, England. Jul. 25 '90. *Reward.*

French, 20th Century

1469 DELACROIX, Michel. *Les Toîts de Paris sous la Neige,* 1989. Oil on canvas. 64.8 x 80.9 cm. Signed in l/l, inscribed with title and 25F on verso. *90.544. Greenwich, CT. Dec. 1 '89. *Reward.*

1470 LÉGER, Fernand (1881-1955). *Deux Fleurs et Élément Mécanique,* 1954. Oil on canvas. 45.7 x 33.0 cm. Signed in l/r "54 F Léger." *90.550. Weintraub Gallery, New York, NY. Sep. 18 '90.

Irish, 20th Century

1471 O'NEILL, Dan. *Night and Day, Still Water.* Oil on board. 45.5 x 61.0 cm. Signed. *90.591. London, England. Jul. 29 '90. *Reward.*

Italian, 12th Century

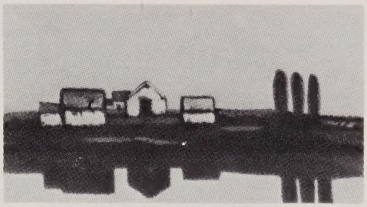
1472 BELIZIO, Petrus de. *Virgin and Child.* Oil on panel. 125.0 x 84.5 cm. Inscribed at the base: Petrus de Beliziopictor, and: presbiter Bellushomo pictor. *90.562. Rome, Italy. Sep. 1 '88.

Italian, 16th Century

1473 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *Agony in the Garden,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.2. Naples, Italy. Jul. 11 '90.

1474 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *The Annunciation,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.6. Naples, Italy. Jul. 11 '90.

1475 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *The Assumption of the Virgin,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.12. Naples, Italy. Jul. 11 '90.



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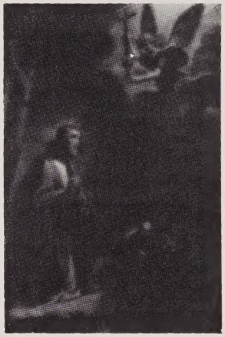

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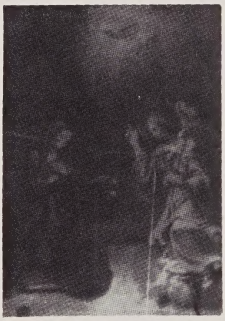

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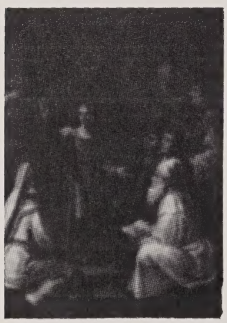

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1476 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *Crucifixion,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.7. Naples, Italy. Jul. 11 '90.

1477 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *The Flagellation,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.10. Naples, Italy. Jul. 11 '90.

1478 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *Jesus Among the Doctors in the Temple,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.1. Naples, Italy. Jul. 11 '90.

1479 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *Mocking of Christ,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.9. Naples, Italy. Jul. 11 '90.

1480 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *The Nativity,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.4. Naples, Italy. Jul. 11 '90.

1481 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *Presentation of Christ,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.3. Naples, Italy. Jul. 11 '90.

1482 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *Resurrection,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.11. Naples, Italy. Jul. 11 '90.

1483 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *The Road to Calvary,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.8. Naples, Italy. Jul. 11 '90.

1484 AZZOLINI, Giovanni Bernardo (b. ca. 1560). *Visitation,* 1612-14. Oil on canvas. 93.0 x 67.0 cm. *90.563.5. Naples, Italy. Jul. 11 '90.

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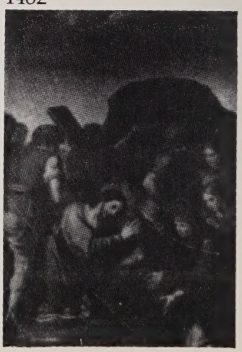

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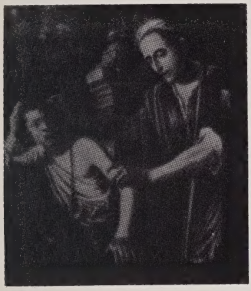

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1485 RICCI, Felice. Attr. to. (1540-1605). *Balaam's Ass.* Oil on canvas. 104.0 x 124.0 cm. *90.298.5. Family Capriolo, Rosario, Argentina. Apr. 1 '86.

Italian, 17th Century

1486 RODRIGUEZ, Alonso. Attr. to. (1578-1648). *A Youth Leading a Blind Man.* Oil on canvas. Approx. 140.0 x 110.0 cm. *90.567.3. Palermo, Italy. Jan. 7 '90.

1487 RODRIGUEZ, Alonso. Attr. to. (1578-1648). *Lady Playing the Harpsichord.* Oil on canvas. Approx. 140.0 x 120.0 cm. *90.567.1. Palermo, Italy. Jan. 7 '90.

1488 SCILLA, Agostino. Attr. to. (1629-1700). *Hagar in the Wilderness.* Oil on canvas. Approx. 222.0 x 260.0 cm. *90.567.2. Palermo, Italy. Jan. 7 '90.

Italian, 18th Century

1489 SOZZI, Olivio. Attr. to. (1696-1765). *St. Sergio, Pope from Palermo.* Oil on canvas. *90.566. Palermo, Italy. Oct. 29 '89.

1490 Unknown. *Madonna of the Sorrows.* Oil on canvas. 50.0 x 40.0 cm. *90.574. Palermo, Italy. Dec. 22 '89.

Italian, 19th Century

1491 SERRARI, Attr. to. *Housekeeper with a Watering Can.* Oil on canvas. Approx. 30.0 x 40.0 cm. *90.568.2. Palermo, Italy. Dec. 13 '89.

1492 SERRARI, Attr. to. *A Richly Dressed Woman.* Oil on canvas. *90.568.1. Palermo, Italy. Dec. 13 '89.

1493 Unknown. *Brawl in a Tavern.* Oil on canvas. Approx. 50.0 x 74.0 cm. *90.568.3. Palermo, Italy. Dec. 13 '89.

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1494 Unknown. *The Return Home of the Drunkard,* 1899. Oil on canvas. Approx. 50.0 x 74.0 cm. Dated. *90.568.4. Palermo, Italy. Dec. 13 '89.

1495 Unknown. *Virgin and Child.* Oil on canvas. 245.0 x 182.0 cm. *90.564. Palermo, Italy. Jan. 22 '90.

Sicilian, 18th Century

1496 LO IACONO, Giuseppe. *Portrait of Archbishop Antonio Branciforte,* 1769. Oil on canvas. 235.0 x 145.0 cm. *90.573.6. Palermo, Italy. Nov. 20 '89.

Sicilian, 18th-19th Century

1497 Unknown. *Holy Trinity.* Oil on canvas. 90.0 x 76.0 cm. Oval in a gilded frame. *90.573.3. Palermo, Italy. Nov. 20 '89.

Sicilian, 19th Century

1498 Unknown. *Portrait of Don Giulio Benso,* ca. 1856. Oil on canvas. 110.0 x 90.0 cm. *90.573.5. Palermo, Italy. Nov. 20 '89.

1499 Unknown. *Portrait of the Abbot Vita Planeta with the Cross of the Order of Constantinople.* Oil on canvas. 70.0 x 50.0 cm. *90.573.4. Palermo, Italy. Nov. 20 '89.

Photographs

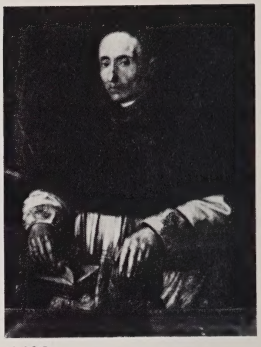
American, 20th Century

1500 WARHOL, Andy (1930-87). *Andy, Jon and Bert.* 20.0 x 25.0 cm. Black and white. 90.572.24. West Hollywood, CA. Aug. 11 '90. *Reward.*

1501 WARHOL, Andy (1930-87). *Aspen.* 20.0 x 25.0 cm. Black and white. 90.572.20. West Hollywood, CA. Aug. 11 '90. *Reward.*

1502 WARHOL, Andy (1930-87). *Bianca Jagger's Birthday.* 20.0 x 25.0 cm. Black and white. 90.572.23. West Hollywood, CA. Aug. 11 '90. *Reward.*

1503 WARHOL, Andy (1930-87). *Calvin Klein and Bert Swartz.* 20.0 x 25.0 cm. Black and white. 90.572.17. West Hollywood, CA. Aug. 11 '90. *Reward.*



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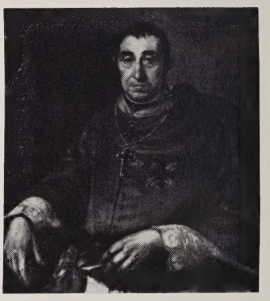


1499

1504 WARHOL, Andy (1930-87). *Calvin Klein's Beach House.* 20.0 x 25.0 cm. Black and white. 90.572.18. West Hollywood, CA. Aug. 11 '90. *Reward.*

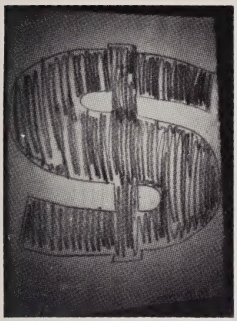
1505 WARHOL, Andy (1930-87). *Halston at Party.* 20.0 x 25.0 cm. Black and white. 90.572.16. West Hollywood, CA. Aug. 11 '90. *Reward.*

1506 WARHOL, Andy (1930-87). *Jon Gould and Bert Swartz.* 20.0 x 25.0 cm. Black and white. 90.572.19. West Hollywood, CA. Aug. 11 '90. *Reward.*

1507 WARHOL, Andy (1930-87). *Jon Gould at Party.* 20.0 x 25.0 cm. Black and white. 90.572.15. West Hollywood, CA. Aug. 11 '90. *Reward.*

1508 WARHOL, Andy (1930-87). *Kenny Scharf and Yoko Ono.* 20.0 x 25.0 cm. Black and white. 90.572.22. West Hollywood, CA. Aug. 11 '90. *Reward.*

1509 WARHOL, Andy (1930-87). *Montauk.* 20.0 x 25.0 cm. Black and white. 90.572.21. West Hollywood, CA. Aug. 11 '90. *Reward.*



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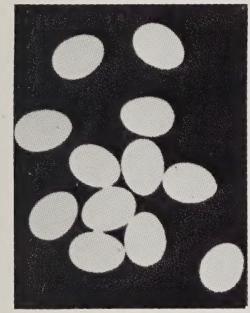

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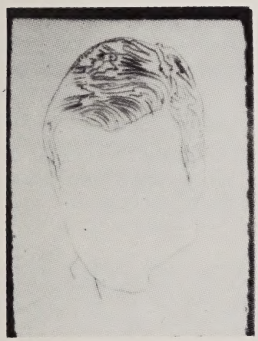

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1510 WARHOL, Andy (1930-87). *New York City.* 20.0 x 25.0 cm. Black and white. 90.572.25. West Hollywood, CA. Aug. 11 '90. *Reward.*

Prints, Drawings

American, 20th Century

1511 WARHOL, Andy (1930-87). *Cow Wall Paper,* ca. 1970. Wallpaper. 345.4. x 76.2 cm. Signed: Andy Warhol. 90.572.5. West Hollywood, CA. Aug. 11 '90. *Reward.*

1512 WARHOL, Andy (1930-87). *Dollar Sign,* 1981. Graphite on hand-made paper. 81.3 x 61.0 cm. Signed: Andy Warhol. *90.572.2. West Hollywood, CA. Aug. 11 '90. *Reward.*

1513 WARHOL, Andy (1930-87). *Easter Eggs,* ca. 1980. Acrylic silkscreen on canvas. 35.6 x 27.9 cm. Black and white. Signed: Andy Warhol. *90.572.1. West Hollywood, CA. Aug. 11 '90. *Reward.*

1514 WARHOL, Andy (1930-87). *Faceless Man,* 1981. Graphite on paper. 81.3 x 61.0 cm. Signed: Andy Warhol. *90.572.13. West Hollywood, CA. Aug. 11 '90. *Reward.*

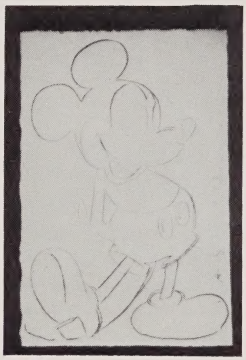
1515 WARHOL, Andy (1930-87). *Facelift,* 1982. Graphite on paper. 81.3 x 61.0 cm. Signed: Andy Warhol. *90.572.14. West Hollywood, CA. Aug. 11 '90. *Reward.*

1516 WARHOL, Andy (1930-87). *Male Torso,* 1982. Graphite on paper. 81.3 x 61.0 cm. Authenticated, Frederick Hughes, Oct. '87. *90.572.12. West Hollywood, CA. Aug. 11 '90. *Reward.*

1517 WARHOL, Andy (1930-87). *Mickey Mouse,* 1983. Graphite on paper. 61.0 x 40.6 cm. Signed: Andy Warhol. *90.572.7. West Hollywood, CA. Aug. 11 '90. *Reward.*

1518 WARHOL, Andy (1930-87). *Mickey Mouse,* 1981. Graphite on ½ paper. 81.3 x 61.0 cm. Signed: Andy Warhol, also signed across verso. *90.572.8. West Hollywood, CA. Aug. 11 '90. *Reward.*

1515



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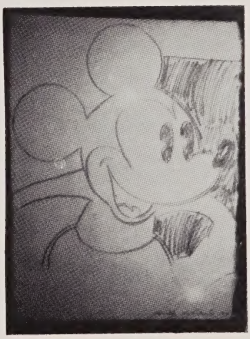

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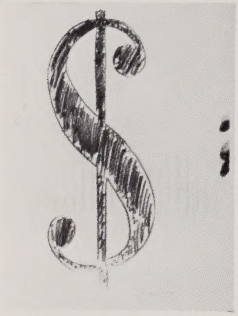

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1519 WARHOL, Andy (1930-87). *Script Dollar Sign,* 1981. Graphite on hand-made paper. 81.3 x 61.0 cm. *90.572.3. West Hollywood, CA. Aug. 11 '90. *Reward.*

1520 WARHOL, Andy (1930-87). *Steak 99 Cents,* ca. 1980. Polymer print on ½ paper. 81.3 x 73.7 cm. Authenticated, Frederick Hughes, Oct. '87. *90.572.10. West Hollywood, CA. Aug. 11 '90. *Reward.*

1521 WARHOL, Andy (1930-87). *Studio 54 VIP,* 1982. Silkscreen on paper. 91.4 x 61.0 cm. Signed: Andy Warhol. *90.572.6. West Hollywood, CA. Aug. 11 '90. *Reward.*

1522 WARHOL, Andy (1930-87). *Tennis Shoe,* 1981. Graphite on paper. 40.6 x 55.9 cm. Signed: Andy Warhol. 90.572.4. West Hollywood, CA. Aug. 11 '90. *Reward.*

1523 WARHOL, Andy (1930-87). *Total 11.95,* ca. 1980. Polymer print on paper. 81.3 x 73.7 cm. Authenticated, Frederick Hughes, Oct. '87. *90.572.11. West Hollywood, CA. Aug. 11 '90. *Reward.*

1524 WARHOL, Andy (1930-87). *Yamaha,* 1982. Graphite on paper. 40.6 x 55.9 cm. Signed: Andy Warhol. *90.572.9. West Hollywood, CA. Aug. 11 '90. *Reward.*

Austrian, 19th Century

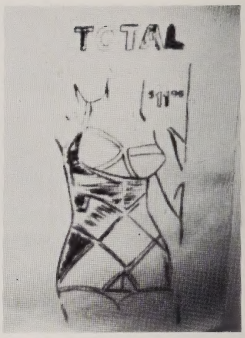
1525 KLIMT, Gustav (1862-1918). *Standing Nude Model.* Red and blue crayon. Signed: Gustave Klimt and dated in l/c. 90.593.2. New York, NY. May 1 '90. *Reward.*

Austrian, 20th Century

1526 SCHIELE, Egon (1890-1918). *Untitled,* 1914. Crayon or pencil. Signed and dated in l/c: Egon Schiele 1914, within a rectangle. *90.593.1. New York, NY. May 1 '90. *Reward.*

Canadian, 20th Century

1527 CASSON, Albert Joseph (b. 1898). *Village House,* 1989. Colored lithograph. 50.8 x 61.0 cm. Hand sealed and initialed in l/r: A.J.C., titled in l/c and numbered in l/l: 225/250. One of eleven prints stolen from the series Ontario, Folio 1. *90.571.3. Markham, Ontario, Canada. Mar. 31 '90.



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Dutch, 16th Century

1528 HEEMSKERK, Marten Jacobsz van (1498-1574). *St. Paul Baptizing at Ephesus,* 1548-49. Black chalk with pen and brown ink. 28.5 x 42.2 cm. Signed, Martinus Hemskerck. Inscribed with unidentified collector's mark, 17th century, and "Henry Lamal, Liège" and "Prince de Ysenburg-Birstein." *90.580. Boston, MA. Jul. 23 '90. *Reward.*

French, 20th Century

1529 CHAGALL, Marc (1887-1985). *Acher.* Colored lithograph. Edition no. XXI/LXXV. 90.570.9. Malmo, Sweden. Apr. 23 '88.

1530 CHAGALL, Marc (1887-1985). *Baie des Anges.* Colored lithograph. Sun and floating *Ondine.* Edition no. X/XXV. 90.570.13. Malmo, Sweden. Apr. 23 '88.

1531 CHAGALL, Marc (1887-1985). *Benjamin.* Colored lithograph. Artist's sketch of a cat. Catalogue no. 6/25. 90.570.12. Malmo, Sweden. Apr. 23 '88.

1532 CHAGALL, Marc (1887-1985). *Bird's Bouquet.* Colored lithograph. Edition no. 27/75. 90.570.18. Malmo, Sweden. Apr. 23 '88.

1533 CHAGALL, Marc (1887-1985). *Dan.* Colored lithograph. Edition no. 12/150. 90.570.7. Malmo, Sweden. Apr. 23 '88.

1534 CHAGALL, Marc (1887-1985). *Gad.* Colored lithograph. Edition no. XXI/LXXV. 90.570.8. Malmo, Sweden. Apr. 23 '88.

1535 CHAGALL, Marc (1887-1985). *Issachar.* Colored lithograph. Edition no. 13/150. 90.570.6. Malmo, Sweden. Apr. 23 '88.

1536 CHAGALL, Marc (1887-1985). *Joseph.* Colored lithograph. Edition no. 12/150. 90.570.11. Malmo, Sweden. Apr. 23 '88.

1537 CHAGALL, Marc (1887-1985). *Juda.* Colored lithograph. Edition no. 114/150. 90.570.4. Malmo, Sweden. Apr. 23 '88.

1538 CHAGALL, Marc (1887-1985). *Levi.* Colored lithograph. Edition no. unknown. 90.570.3. Malmo, Sweden. Apr. 23 '88.

1539 CHAGALL, Marc (1887-1985). *Menu pour un Réception sur le Bâteau Mouche.* Colored lithograph. Edition no. 67/75. 90.570.19. Malmo, Sweden. Apr. 23 '88.

1540 CHAGALL, Marc (1887-1985). *Moses.* Colored lithograph. Moses receiving the tablets of law. Edition no. 17/75. 90.570.16. Malmo, Sweden. Apr. 23 '88.

1541 CHAGALL, Marc (1887-1985). *Moses.* Colored lithograph. Moses receiving the tablets of law. Edition no. 26/75. 90.570.17. Malmo, Sweden. Apr. 23 '88.

1542 CHAGALL, Marc (1887-1985). *Musicians on a Green Background.* Colored lithograph. Edition no. 48/50. 90.570.14. Malmo, Sweden. Apr. 23 '88.

1543 CHAGALL, Marc (1887-1985). *Nephtali.* Colored lithograph. A recumbent deer and an imaginary bird. Edition no. 114/150. 90.570.10. Malmo, Sweden. Apr. 23 '88.

1544 CHAGALL, Marc (1887-1985). *Peasant with a Bouquet.* Colored lithograph. A cat and bird beside a tree. Edition no. 40/50. 90.570.15. Malmo, Sweden. Apr. 23 '88.

1545 CHAGALL, Marc (1887-1985). *Reuben.* Colored lithograph. Edition no. 13/150. 90.570.1. Malmo, Sweden. Apr. 23 '88.

1548

1546 CHAGALL, Marc (1887-1985). *Simeon.* Colored lithograph. Edition no. 12/150. 90.570.2. Malmo, Sweden. Apr. 23 '88.

1547 CHAGALL, Marc (1887-1985). *Zakulon.* Colored lithograph. Floating fish with a boat. Edition no. XX3/LXXV. 90.570.5. Malmo, Sweden. Apr. 23 '88.

German, 15th Century

1548 DURER, Albrecht (1471-1528). *The Dancing Peasants,* 1514. Engraving. 11.7 x 7.4 cm. Monogrammed and dated in u/c. With rough appearance to the plate edge, on patinated handmade deckle-edged paper and a faint paper fold at right. Bartsch 90. *90.549. Stolen in transit between Regensburg, Germany and New York, NY. Jun. 15 '90.

Italian, 17th Century

1549 BIBIENA, Giuseppe Galli (1696-1756). *Architectural Drawing.* Pen and watercolor. 219.0 x 16.0 cm. Depicting a wall, possibly a design for the stage. Blue color in u/l. 90.593.3. New York, NY. May 1 '90. *Reward.*

Norwegian, 19th Century

1550 MUNCH, Edvard (1863-1944). *Portrait of August Strindberg,* 1856. Lithograph. Schieffer, no. 77. 90.593.4. New York, NY. May 1 '90. *Reward.*

Spanish, 20th Century

1551 PICASSO, Pablo (1881-1973). *The Football Players.* Colored lithograph. Dated in l/l: 3.6.61. 90.570.20. Malmo, Sweden. Apr. 23 '88.

1552 PICASSO, Pablo (1881-1973). Title unknown. Colored lithograph. Depicting a youth, standing, with a mask of an old man. Dated in u/l: 3.12.53. 90.570.21. Malmo, Sweden. Apr. 23 '88.

Sculpture

Canadian, 20th Century

1553 GREEN, Derick. *Innocence,* 1986. White alabaster. Approx. 30.5 x 35.6 cm. With crack-like veins. Signed: D. Green. 90.571.2. Markham, Ontario, Canada. Mar. 31 '90.

1554 PUCHTA, Siggy. *Grouper Fish,* ca. 1980. White alabaster. Approx. 26.4 x 48.3 x 11.4 cm. Weight 65 lbs. Signed: S. Puchta. *90.571.1. Markham, Ontario, Canada. Mar. 31 '90.

Swiss, 20th Century

1555 GIACOMETTI, Diego (1902-85). *Cat Maitre d' (Birdfeeder),* ca. 1967. Bronze. 30.5 x 10.2 x 17.1 cm. Brown patina. Signed on the bottom. *90.569. New York, NY. Aug. 15 '90.

1554

Ceramics, Pottery, Porcelain

1556 CHELSEA Porcelain Factory. English, 18th century. Scent bottle in the form of a cat, ca. 1755. Polychromed ceramic. Ht. 7.5 cm. Wearing a gold collar and holding a mouse in its right paw, the domed base painted with scattered flowers. Some damage. *90.579. Sussex, England. Feb. 15 '90.

1557 DRESDEN Faience Factory. German, 19th century. *Brittanicus* vegetable tureen and lid. Porcelain. Decorated with flowers and foliage, with rams head handles and the lid with a vegetable finial. Stolen with other lids, and dishes with foliate handles. *90.586. Newcastle, Northern Ireland. Feb. 7 '90.

1558 MEISSEN Porcelain Factory. German, 19th century. Plate. Polychromed porcelain. The center depicting *Venus Born of the Sea.* One of a pair. *90.552. London, England. Jul. 14 '90.

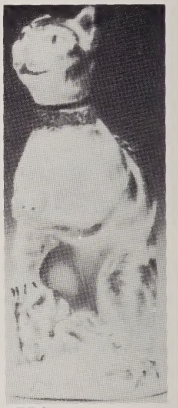
Clocks, Timepieces, Watches

1559 English, 19th century. Clock, ca. 1900. Wood case. Inscribed on clockface "J.W. Benson." The sides with three panels in relief, the center one with the form of a sunburst. *90.553. London, England. Aug. 22 '90.

1560 English, 19th century. Mantel clock. Mahogany case. With a casket top surmounted by a vase finial, Gothic fretwork on the two sides, arched case standing on a stepped base, bracket feet, and a white face with black Roman numerals, pierced hands, two winding holes at 3 and 9, and marked on the face and backplate: "James McCabe, Royal Exchange, London." *90.590. Christchurch, Dorset, England. Jun. 16 '90.

1557

1555



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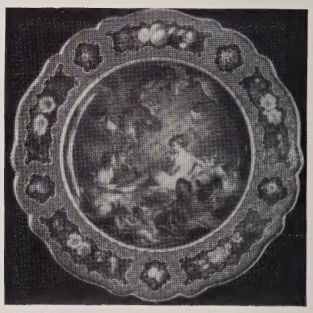

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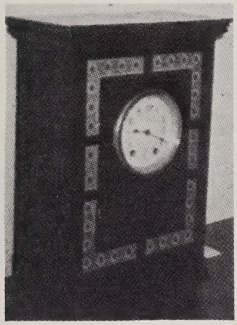

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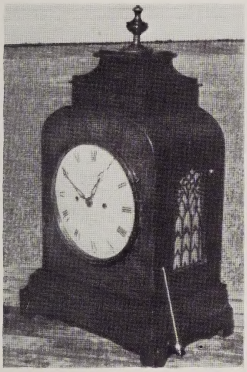

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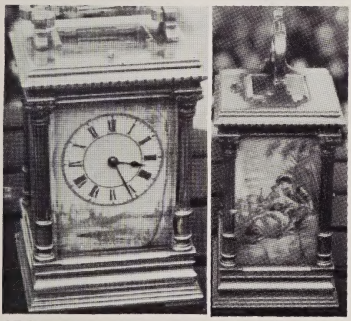

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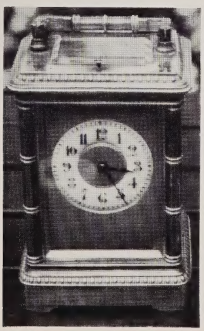

1562

1561 French, 18th century. Carriage clock, ca. 1815-20. Brass case with Limoges panels. 16.5 x 10.0 x 10.5 cm. With fluted Corinthian columns and a stepped base, the face painted with a castle by a lake and trees with a white enamel chapter ring, black Roman numerals and spade hands, and two side panels depicting seated romantic couples in wooded landscapes. Lever escapement, repeater, chiming on the half hours. *90.575.2. London, England. Jun. 16 '90. *Reward.*

1562 French, 19th century. Carriage clock, ca. 1815-20. Brass case. 15.5 x 9.0 x 10.0 cm. With a beaded rim top and base, ringed pillars, white enamel chapter ring, black arabic numerals and spade hands, with repeater chiming on the half-hour, numbered 11488. *90.575.1. London, England. Jun. 16 '90. *Reward.*

Furniture, Accessories

1563 English, 18th century. George III card table, ca. 1790. Mahogany and satinwood. 71.1 x 91.4 cm. Inlaid with geometric stringing, swags, and hardwood shell medallions. *90.556. Dorking, England. Aug. 29 '90.

1564 CHIPPENDALE, Thomas (1718-79). English, 18th century. Lowboy. Mahogany. W. 86.5 cm. With cabriole legs with acanthus shoulders and claw and ball feet, fitted with three drawers with foliate and shell panels and gadroon borders. *90.585. Harrogate, Yorkshire, England. Jun. 25 '90.

1565 English, 18th century. George II mirror. Mahogany and parcel gilt. 106.7 x 56.0 cm. Surmounted by a gilded flying bird. *90.587. London, England. Aug. 24 '90.

1566 Sicilian, 18th-19th century. Corner chest-on-chest. Walnut with gilt inlay. 280.0 x 130.0 cm. *90.573.1. Palermo, Italy. Nov. 20 '89.

1567 Sicilian, 18th century. Dining table. Walnut with inlay. 92.0 x 214.0 x 105.0 cm. Inlaid top with a drawer beneath. *90.573.2. Palermo, Italy. Nov. 20 '89.

1563

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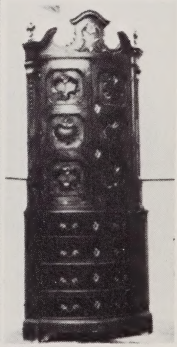
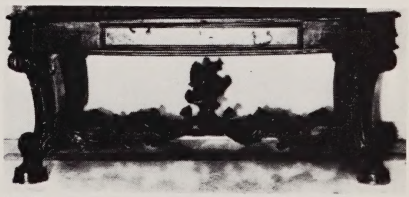


1565 1566



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Glass

1568 French, 18th century. Pair of Louis XVI vases. Ormolu-mounted blue glass. Ht. 23.0 cm. With faceted bodies, mounted with foliate handles, on square bases. *90.577. Sussex, England. Jan. 1 '90.

Icons

1569 Greek, 18th century. *St. John the Baptist.* Painting on panel. 50.0 x 40.0 cm. *90.548. Kourouklata, Greece. Dec. 12 '89.

1570 Russian. *Virgin and Child.* 27.9 x 20.3 cm. including the gold leaf frame. Painted in terracotta, white, and gold tones. *90.581.1. San Francisco, CA. Sep. 10 '90.

Silver

1571 Danish, 19th century. Snuff-box. Silver. 2.0 x 7.9 x 5.0 cm. Marked with weight "V.99 3 lod i g 13 ort." Inventory no. HOM 1883. *90.557.8. Horsens, Denmark. Aug. 8 '89.

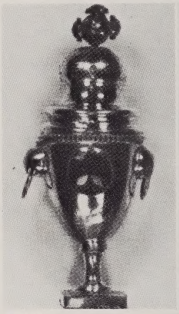
1572 Danish, 18th century. Snuff-box. Silver with gilded interior. 3.2 x 6.8 x 5.6 cm. Engraved at the bottom "K.O.D.L./1794" with master revenue stamp "ES." Inventory no. HOM 2226. *90.557.9. Horsens, Denmark. Aug. 8 '89.

1573 Danish, 19th century. Snuff-box. Silver with gilded interior. 2.2 x 9.1 x 6.3 cm. Engraved on lid "MCDB" and "M.K./St. P.S." Inventory no. HOM 3077. *90.557.10. Horsens, Denmark. Aug. 8 '89.

1574 Danish, 19th century. Vinaigrette. Silver with red glass. Ht. 11.4 cm. Engraved at the bottom "J.A.S./Mt.Mr.MD./Z/1840" with master revenue stamp "C.T." Inventory no. HOM 3766. *90.557.5. Horsens, Denmark. Aug. 8 '89.

1575 Danish, 19th century. Vinaigrette. Silver with red and green glass. Ht. 10.8 cm. With master revenue stamp at the bottom "Ruhle." Inventory no. HOM 7344. *90.557.6. Horsens, Denmark. Aug. 8 '89.

1573



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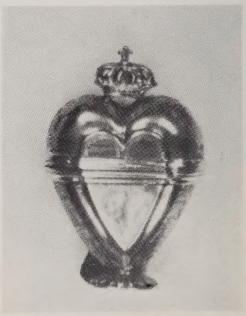

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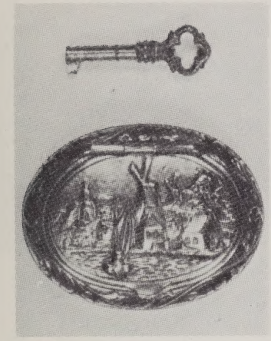

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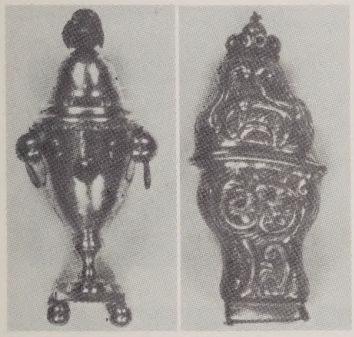

1580 1581

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1576 Danish, 19th century. Vinaigrette. Silver with red glass. Ht. 10.5 cm. Engraved at the bottom "S M S - HIORT - B g M L S - 1862." Inventory no. HOM 261x1. *90.557.7. Horsens, Denmark. Aug. 8 '89.

1577 Danish, 19th century. Vinaigrette. Silver with gilded crown. Ht. 6.5 cm. Inventory no. HOM 2073. *90.557.1. Horsens, Denmark. Aug. 8 '89.

1578 Danish, 19th century. Vinaigrette. Silver. Ht. 7.8 cm. With revenue stamp on the bottom "SS/VR." Inventory no. HOM 2081. *90.557.2. Horsens, Denmark. Aug. 8 '89.

1579 Danish, 19th century. Snuff-box. Silver with gilded interior. 1.0 x 4.2 x 5.5 cm. With illegible master revenue stamp on interior. Inventory no. HOM 7391. *90.557.11. Horsens, Denmark. Aug. 8 '89.

1580 Danish, 19th century. Vinaigrette. Silver with red and green glass. Ht. 12.7 cm. Engraved on the side "M.R./1918" and at the bottom "H.N.S./M.Ch.D./Bron/1847" with master revenue stamp "EL." Inventory no. HOM 2181. *90.557.3. Horsens, Denmark. Aug. 8 '89.

1581 Danish, 19th century. Vinaigrette. Silver. Ht. 8.5 cm. With revenue stamp at the bottom "S VB." Inventory no. HOM 2950. *90.557.4. Horsens, Denmark. Aug. 8 '89.

1582 English, 18th century. George I tazzas, 1715. Silver. Diam. 22.2 cm. Weight 37 oz. Each on a central foot with gadroon border, engraved in the center with a coat of arms. Made in London. *90.582.2. London, England. Aug. 23 '90.

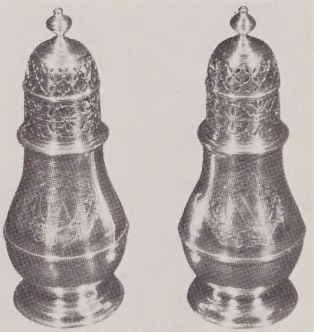
1583 COWLES, George. English, 19th century. George III mustard pot, 1804. Silver, pierced, with blue glass liner. Made in London. *90.582.7. London, England. Aug. 23 '90.

1584 DANIEL, Thomas and WALL, John. English, 18th century. George III mustard pot, 1781. Silver, bright cut and pierced, with blue glass liner. Made in London. *90.582.5. London, England. Aug. 23 '90.

1585 FAWDERY, William. English, 18th century. Sugar castors, 1713. Silver. A set of three, baluster shape, engraved with a coat of arms. Made in London. *90.582.1. London, England. Aug. 23 '90.

1586 GREENAWAY, Henry. English, 18th century. George III toast rack, 1787. Silver. Weight 6 oz. Made in London. *90.582.3. London, England. Aug. 23 '90.

1584



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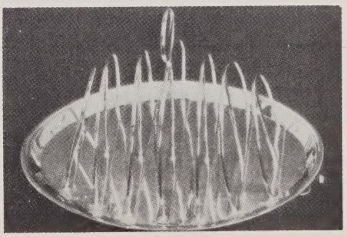


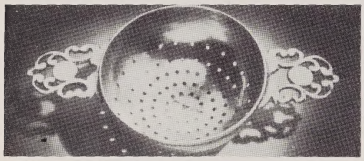
1586

Antiquities

1587 PLUMMER, William. English, 18th century. George III mustard pot, 1778. Silver, pierced, with blue glass liner. Made in London. *90.582.6. London, England. Aug. 23 '90.

1588 TURNER, Edward. English, 18th century. George I tea strainer, 1721. Silver. Made in London. *90.582.4. London, England. Aug. 23 '90.

1587



1588

1589

1590

Egyptian

1589 *Nebetia,* ca. 1345 B.C. Wood. 18.3 x 4.2 x 8.0 cm. Found near Kom Medinet Ghurab. *90.559. London, England. Oct. 1 '89.

Greek

1590 Head from a statuette. Marble. Ht. 19.5 cm. *90.560.2. Ancient Olynthos, Greece. Aug. 7 '89.

Roman

1591 Head from a female bust. Marble. *90.560.1. Ancient Olynthos, Greece. Aug. 7 '89.

1592 Head of a bearded male figure, fragment of a grave stela. Marble. Almost life-size. *90.560.3. Ancient Olynthos, Greece. Aug. 7 '89.

1593 Lion. Marble. 50.0 x 78.0 cm. Uncarved beneath the chest, the tail missing and a crack at the waist. *90.546. Sirop, Republic of Turkey. Aug. 1 '90. *Reward.*

Ethnographic Objects

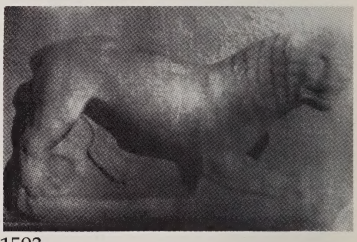
African

1594 Tanzania. Three-legged chair in the form of a woman. Wood. Inventory no. SM.E.88.1. *90.558.1. Singida, Tanzania. Mar. 26 '89.

1595 Tanzania. Zither. Sticks, strings, and a calabash. Inventory no. SM.E.88.46. *90.558.2. Singida, Tanzania. Mar. 26 '89.

1591

1592



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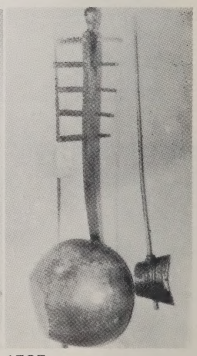
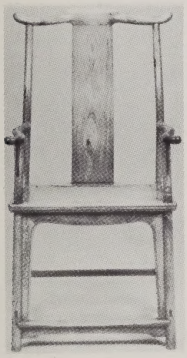


1595

Oriental Art

1596



1597

1598

1599 1600

Chinese

1596 MING Dynasty (1368-1644). Scrapbowl. Blue and white porcelain. Inscribed on the base: reign mark of Jiajing (Chia Ching). *90.588. Newbury, Berkshire, England. Feb. 14 '89.

1597 Armchair. 16th century. Rosewood. 118.7 x 61.6 x 53.3 cm. With a yoke-back and S-shaped arms, the straight legs having stretchers. *90.592. London, England. Sep. 3 '90.

Japanese

1598 JUZAN. 18th-19th century. Inro. Black lacquer and powdered gilded lacquer. 6.0 x 4.3 cm. With six compartments and a design depicting Mount Fuji encompassing the inro in powdered lacquer, the netsuke decorated with flowered branches over waves and a waterfall. With a red ojime. *90.547.1. Leiden, The Netherlands. Feb. 13 '89.

1599 Three-case Kinji inro. 19th century. Lacquer with takamakie and Shibayama-style inlay. Ht. 10.2 cm. Depicting a mother holding her child to see a figure of Emma-O, with a lantern hanging near a gingko tree, the verso depicting a young woman and child playing with a revolving lantern with a flower arrangement behind. The tenchi and concave sides decorated in Gyobu. An 18th-century kikugata tsuishu netsuke with silver peony is attached. *90.576.1. London, England. Jun. 5 '90. *Reward.*

1600 NEMOTO ZO. 19th century. Three-case Kinji inro. Lacquer with Shibayama-style inlay. Ht. 10.5 cm. Depicting Oni being vanquished by Buddhist guardian kings, while Buddhist angels offer fruit to a Boddhisattva holding a sharito near a paulonia tree, with a nashiji interior. Signed on two inlaid tablets, with an attached metal ojime carved and pierced with a peony and other flowers. *90.576.2. London, England. Jun. 5 '90. *Reward.*

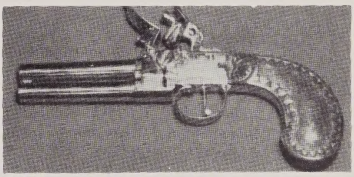
Miscellaneous Objects

Arms, Armor

1601 French, 19th century. Double-barrelled flintlock pistol, ca. 1820. With engraved side-plate and an edged and cross-hatched gilded butt with shell motif at join. *90.589.2. Alfreton, Derbyshire, England. Jul. 13 '90. *Reward.*

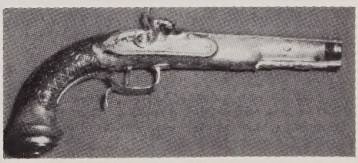
1602 French, 19th century. Pair of percussion cap pistols, powder flask, and bullet mould. Ivory handles. Housed in a green velvet-lined case marked: Vasselon A Marseille. *90.589.1. Alfreton, Derbyshire, England. Jul. 13 '90. *Reward.*

1603 German, 19th century. Percussion cap target pistol, ca. 1840. With engraved side-plate, carved butt, ramrod under barrel, and metal end to butt. *90.589.3. Alfreton, Derbyshire, England. Jul. 13 '90. *Reward.*



1601

1602



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